ASIFA-EAST NYC CHAPTER

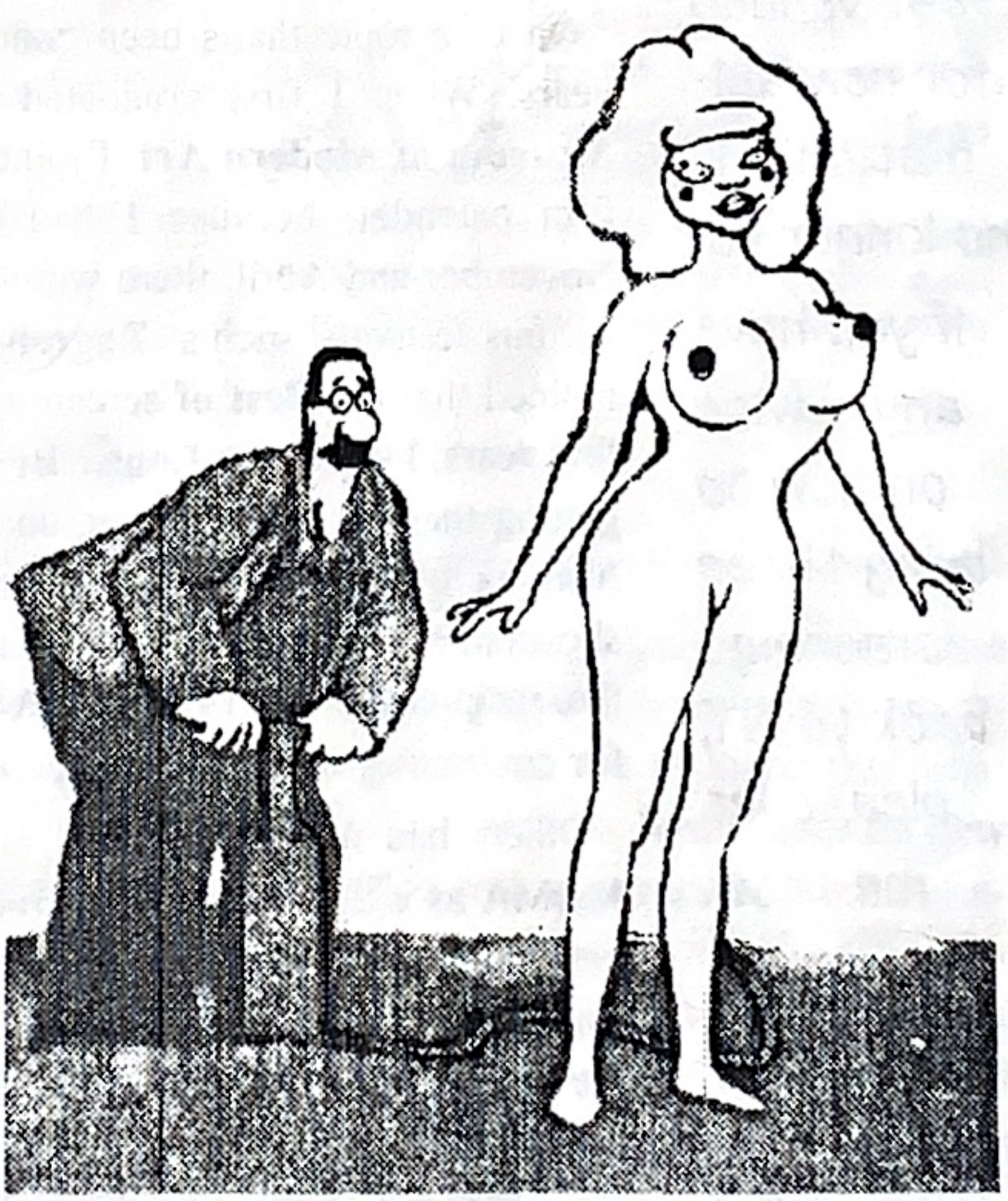
asifa east
The International Animated Film Society

November 1997

An evening with animator

Bob Godfrey

Fri., Nov. 21, 1997. Tisch School of the Arts, NYU. 721 B'way (cnr. B'way & Waverly) Rm 006 **6:30pm**



I blew up your body—but you blew my mind. Scene from Godfrey's sex farce **Dream Doll.**

Letter from the President

Linda Simensky

"It saddens me that MOMA's **Best of** screenings, one of the best venues for new animation, will no longer be. If you have any advice on how to bring these screenings back to NY, please let me know."

Greetings from the South. Last month, there was so much to write about — **London**, **Ottawa**, **Fantoche**, Mo's wedding. This month, there is almost nothing! No major festivals. No weddings. And since I've been here two years, no major epiphanies about life in the south.

You are probably wondering why I don't just shut my computer off. One reason is that I can't turn it off or close it — I broke it while traveling, and I'm not supposed to touch it now other than to type. The laptop was fine when I got on the plane, but the flight was very turbulent (the kind where you look for reasurrance from the flight attendant that it's just bad weather, and not a mechanical problem.) When I arrived home, the upper part of the computer wouldn't open, and in the back, the top was half detached. Good thing I didn't drop it with its armor damaged like that. Who knows what would have happened. Use this as a cautionary tale, I guess. To all those who were expecting email from me: that's why you didn't receive it. Next week, the computer goes off to the shop.

If Mac specialists aren't on the job, you may never hear from me again.

On to a topic that's been concerning me for the past few years. When I first graduated from college, I joined the **Museum of Modern Art**. I joined mainly to get the monthly film calendar, because I had noticed that each year, in November and April, there would be **Best of** screenings from various festivals, such as **Zagreb**, **Annecy**, and **Ottawa**. I had noticed that the **Best of** screenings had stopped over the past few years. I knew that **Louise Beaudet** had been partly behind getting these shows together, and I also knew that **Adrienne Mancia** of MOMA had been instrumental in getting these shows to NY. (Some of you may remember that these were the two recipients of the 1997 ASIFA-East Festival's special award for continuing support of independent animated film.)

Others had noticed the lack of animation programs at the MOMA as well. A recent call from John Gati on this topic led me to call Adrienne to find out what was going on. Adrienne is currently on sabbatical from the museum, but she mentioned that the museum has not been supporting these "best of" animation screenings as much as they had in the past. It seems that while the museum is willing to show older material, and will gladly screen work from local filmmakers, they are not as interested in funding current international programs. These programs are both time-consuming and expensive to put together. Without a venue that is willing to spend the money, and without a sponsor or grant money to fund the screenings, we should not expect to see any of the screenings anytime soon.

Despite sleeping through an entire **Best of Zagreb** once, these screenings were an integral part of my animation education. It saddens me to know that what was once one of the best venues for new animation will no longer be. It's frustrating to see that one must make a humorous film to get it shown anywhere (other than **Sundance** or **IFC**.) If anyone has any advice on how to bring these screenings back to NY, please let me know.

See you next month.

ASIFA-East

The International Animated Film Society, Northeast/New York Chapter

a program of the New York Foundation for the Arts

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Questions about ASIFA-East's annual April **film festival**, or any other ASIFA related questions, should be addressed to **Linda Simensky** at 404 885 0821

INTRODUCING...

Storyboard Artist, MTV

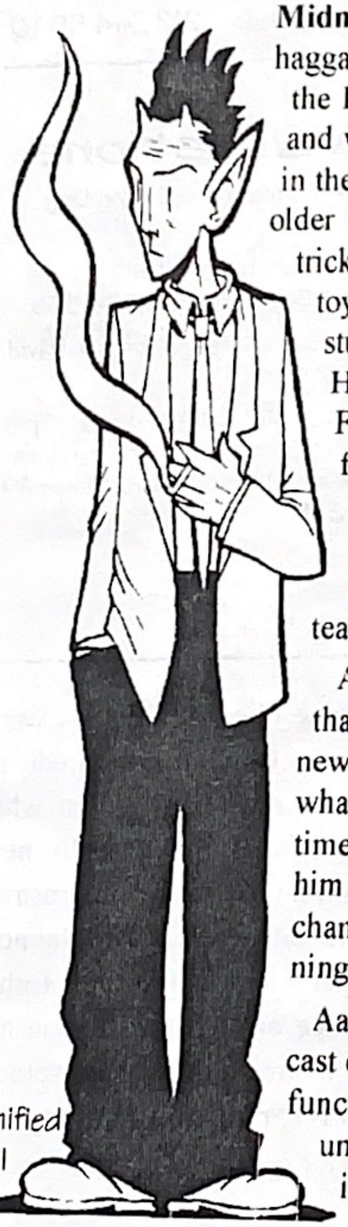
Aaron Augenblick

by Mark Segall

INTRODUCING...

What's the best place to meet your future boss? How about onstage at the Dusty's (SVA's student film awards)—where she's presenting you with the prize for best animated short? That's where Aaron Augenblick first met MTV's Yvette Kaplan.

The prizewinning film was Aaron's senior thesis, a 7-minute black and white short entitled **The Midnight Carnival**, starring a haggard, horned character called the Dignified Devil. Why black and white? Because "it gets you in the mindset of an antique—an older film." He was tempted to trick people into thinking it really *was* an old film. He even toyed with the idea of faking a title card with an old-timey studio name, and putting a release date on it from the 30s. His draftsmanship is good enough, and the McCay and Fleischer influences strong enough, to pull off such a forgery. Augenblick's immersion in the styles of earlier eras shows the influence of his instructors at SVA — especially animation history teacher Howard Beckerman—as well as that of his mother, an art teacher who encouraged him to draw from an early age.



The Dignified Devil

After sending Yvette a copy of **Midnight Carnival** to thank her for her involvement with the Dustys, the newly-minted SVA graduate took off for Virginia, and what he *thought* would be a long vacation, with plenty of time for fishing. But before July was over, MTV tracked him down and made him an offer he couldn't refuse — a chance to work on a pre-pilot of Peter Bagge's long-running comic strip **Hate**.

Aaron was already a big Bagge fan, familiar with **Hate's** cast of lowlifes, slackers, self-styled intellectuals, and dysfunctional suburbanites, and its lead character, the unkempt and irritable Buddy Bradley. By the first week in August he was back in New York, assisting on layouts. By the end of the month he was doing full layouts and inking. Kaplan was art directing, and Bagge was also deeply involved—drawing, checking other people's drawings, trying to filter the "feel" of his ten-year old comic into a seven-minute story.

What was Bagge like? "Clean-cut, soft-spoken—nothing like Buddy Bradley."

What is a prepilot — as a opposed to a pilot? "A **pre** is not animation at all—it's a short animatic, strictly key poses." MTV shows pre-pilots to test audiences before going to the brass to get the go-ahead. The Hate team has been commissioned to write a half-hour pilot, but a full series has not been "green-lighted" yet.

While Aaron was still working on **Hate**, Mike de Seve told him about the trouble he was having producing Ultra City, a project for Cartoon Sushi, MTV's weekly comedy miscellany. The short was conceived as a compilation of old, bad, Japanese animation overdubbed with cheesy dialogue a la Woody Allen's 1967 **What's Up Tiger Lily**. After finishing an entire segment, de Seve was shocked to find that MTV's lawyers had neglected to secure the rights for any of the clips. With Aaron's help, Mike went back to the drawing board to create "fake Japanimation" featuring bad, trashy robots.

Hate and **Ultra City** overlapped. What was it like going back and forth between Peter Bagge style and anime? "They bled into each other a little. I've studied and appreciated a lot of styles but up till August, I'd never drawn in anyone's style but my own. I was surprised to find how easy it was, and kinda fun, to fake stuff. To figure out the tricks to drawing in this or that style."

From Ultra City, Aaron immediately switched to doing layout for **Daria**, which was greenlighted for a second season sooner than expected "I'm not a big fan of the show," he told me in September, "but I'm having a good time and learning a lot. With only a handful on the project everyone has a lot of creative input into what's going on. I see working at the studio as a kind of research into the nuts and bolts of how animation is actually done, and want to know about every little bit, down to the most inane questions—I'm probably driving everyone nuts."

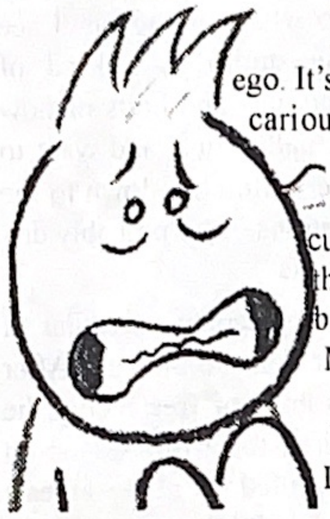
Augenblick has become a regular at the studio faster than he thought. After two or three months of freelancing, he was recently hired for a full season on Daria. "So I'm settled for now—at least until February. It's hard to get used to networks, ratings, all this bizarre stuff. I kinda have the mindset of my Dad, who's been an engineer at Hewlett-Packard most of my life—y'know, that you get the job and just work there!"

Meanwhile, Aaron's Dignified Devil character continues to pursue a career of his own. The elegantly attired gentleman who "looks like a devil but is actually a nice guy" will be appearing in the pages of **World War III,** a magazine published by Aaron's SVA Sequential Art instructor, Peter Kuper.

While "there aren't that many current things" he's "really into" Aaron greatly admires the career of Bill Plympton. He has "lots of ideas for new cartoons," and, not surprisingly, his long-term goal is to make his own features. Before he makes it big, however, he has promised to write a few pieces for the Anymator. So you will be hearing from him—as well as about him—in these pages.

CATCHING UP

Call me Fishmael



It's about the epic struggle between the id and the super-ego. It's about the precarious balance between the folly of circumstance and the condition of being. It's about Man against the Elements. It's about Incompetence and its desperate need to be expressed.

Mostly, though, it's about Giant Fish.

The latest short by Brooklyn-based animation director Steven Dovas, **Call Me Fishmael** is a twistedly intense combination of traditional cartoon animation, state-of-the-art digital effects and chintzy live-action.

Dovas has spent the last 15 years producing animation for clients as diverse as HBO (for whom his recent set of IDs was a BDA Silver award winner), MTV, Microsoft, Nickelodeon, and commercials for a number of major ad agencies. **Fishmael** was created at a breakneck pace over the course of 3 months. Production techniques included Dovas' hand-rendered character animation, detailed miniature photography, and multi-track stereo sound design. Ultimately, Dovas had to fill his bathtub with Gatorade for the film's pivotal live-action climax. Note that such a quantity of Gatorade leaves a lingering odor, and Steve's wife is still pretty pissed off about it.

"Irony," says Steve, "has become one of the hallmarks of popular culture. We've reached a point where the creative process has become so transparent to audiences that anyone and everyone wants a shot at making their own "artistic statement". We're always told to laugh *with*. But let's face it: there's a certain level of ineptitude that just deserves to be laughed *at*."

Call Me Fishmael has already been accepted for competition by a number of domestic and international film festivals wherever cutting-edge animation shorts (about Giant, Monster Fish) are loved and honored.

Call Me Fishmael will be screened Nov. 5th and 6th at the 1st annual shorts International Film Festival at New York's Sony Lincoln Square Theater. Dovas will be participating in a panel discussion on Nov. 5th at 6:30 pm concerning **The Future of Experimental Animation as Short Film** featuring George Griffin, Bill Plympton, and Laura Margulies. Christine Panushka, who was to originally convene the panel, decided not to show up.

Between doing the animation of two episodes of Nickelodeon's **The Offbeats**, commercial jobs and his own recently-completed short film, Brooklyn-based designer and animation director Steven Dovas has found time to create a unique and dynamic promotion for **The New Yorker** magazine: an animated postcard featuring The New Yorker's mascot character, Eustace Tilley.

Dovas was asked by Art Director Helen Bartley to come up with ideas for a promotion for the magazine's upcoming December Cartoon Issue. Dovas ndesigned a lenticular animation card featuring New Yorker Mascot Tilley for mailings to potential New Yorker clients.

Using the technique of lenticular animation, in which printed animated images are viewed through a ribbed surface, giving it the appearance of motion (or, as often, 3D) Dovas produced the animated postcard which shows The New Yorker's iconic mascot bursting into laughter while reading a copy of the magazine's Cartoon Issue.

Putting a Postcard in Motion for THE NEW YORKER

Technical production and manufacture of the card was handled by Optigraphics of Dallas,TX.

Dovas has been designing and directing animation for commercials, station IDs and television shows for fifteen years. His clients have included Home Box Office, for whom his recent ID package was a BDA-Promax Silver award winner, Microsoft, MTV, Nickelodeon and many others. Long a collector of lenticular animation (also known variously as multiphase, flicker cards, Vari-vue...) Dovas was thrilled to be able to design and make this one, a decidedly impactful if low-tech cartoon.

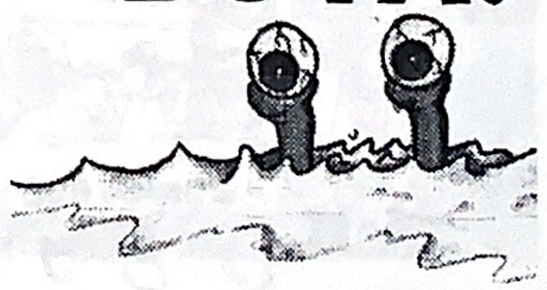
For more information please contact Steven Dovas or Chandalin Lancaster. Dovas Animation Ltd. 202 Saint James Place. Brooklyn, NY 11238-2302 718 230 4570 Fax 718 399 0034 , or email sdovas@concentric.net.

For Immediate Release (or whenever you get around to it)

Brooklyn Animator Steven Dovas will be teaching a class in Character Animation at Pratt Institute's Media Arts Department beginning this January, thus affirming the adage that those who can't do, teach.

He is quick to add that for one day a week, the two-block walk to Pratt is "no big deal," even in the middle of the winter. He'd like to thank Howard Beckerman for the recommendation, and wonders what he can do to return the favor.

WITH STEVE DOVAS



ASIFA East Drawing Classes continue

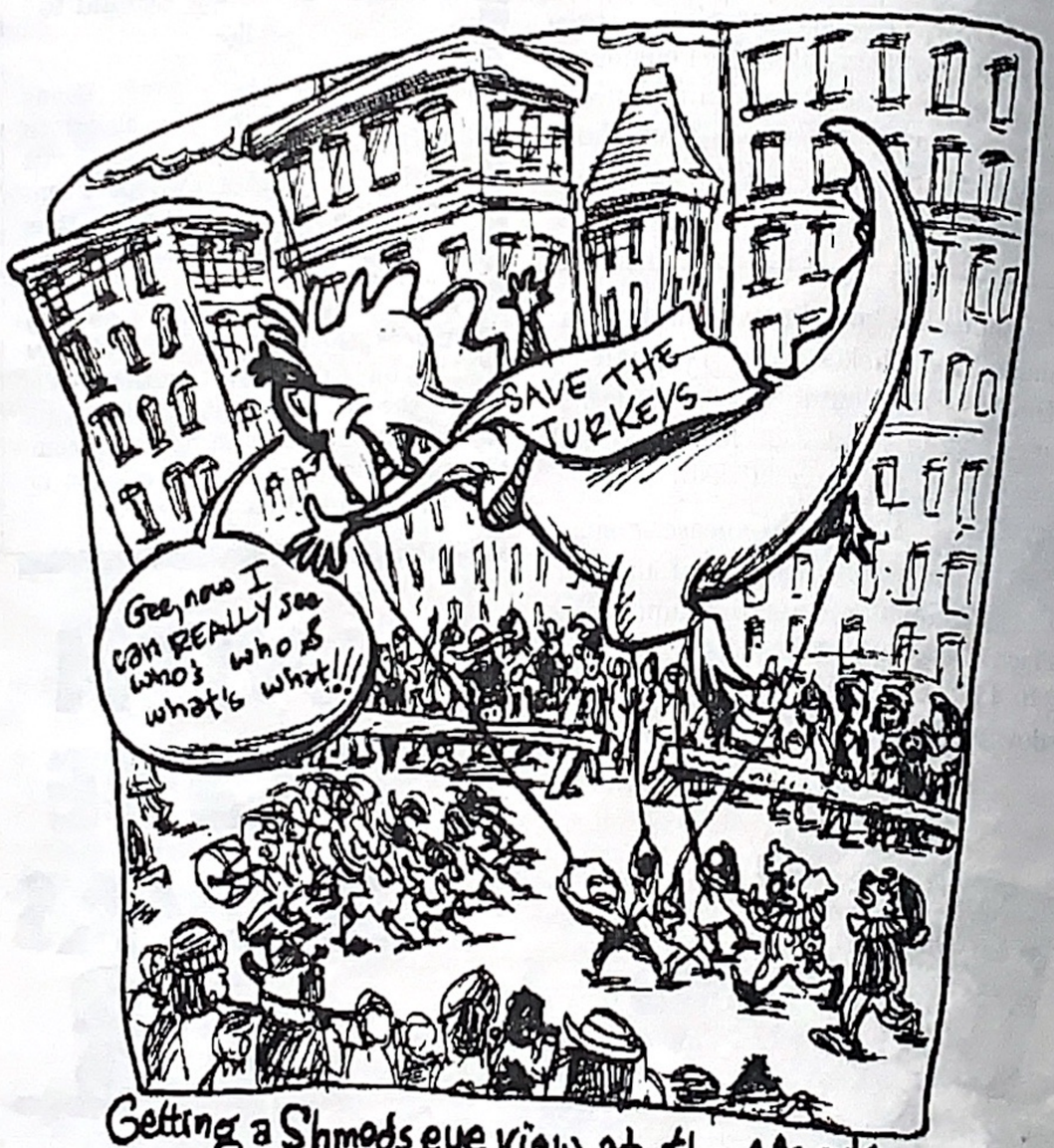
Wednesdays from 7:00 pm to 10:00 pm. At School of Visual Arts, 310 E. 22 St., Room 202B. Free for SVA students and ASIFA members. For more info call Don Duga at 212 352 1375 (Polestar Films).

WIA Writing Workshop to Resume

Women in Animation's monthly workshops for women (and men) interested in writing for animation will resume 6:30pm, Tuesday, November 18. For more information call Gina Gates 718 448 2396.

Happy thanksgiving from

SHMOOZILLA



Getting a Shmods eye view at the Macy's Thanksgiving Day Parade!!!

Notes on this month's screening

Mimi Brennan

Fri
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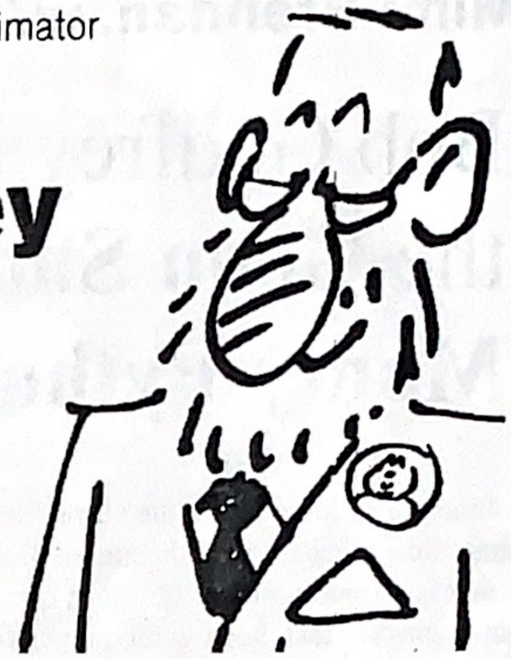
Rm 006
6:30pm

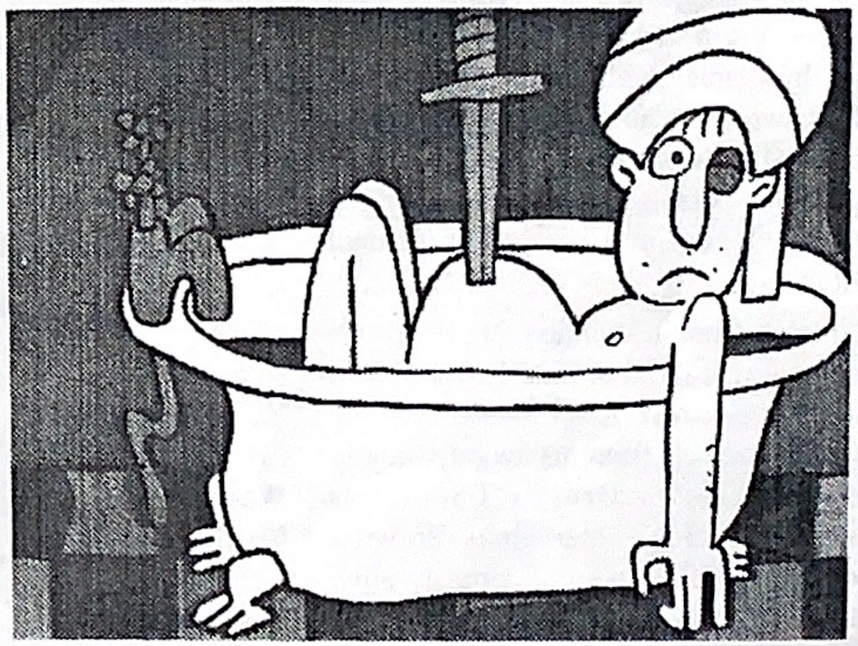
An evening with animator

Bob Godfrey



Self-portrait of Bob Godfrey

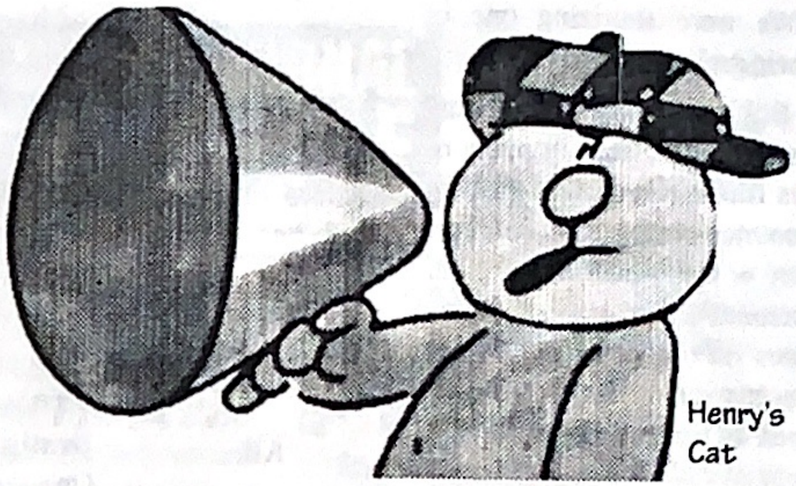
I've asked Bob Godfrey, one of Europe's most acclaimed animators, to come from London and present his films at our Friday, November 21 screening. He'll introduce selections spanning his 44 year career, from 1959's **Do It Yourself Cartoon Kit** to 1993's **Small Talk**. Bob will field brief questions in the auditorium and be available for in-depth conversation at a party in his honor immediately afterward at Michael Sporn Studio at 632 Broadway.



Martyrdom made silly: The less-than-heroic death of Jean-Paul Marat from Godfrey's **Revolution.**

Mimi Brennan, w/Mark Segall

Bob Godfrey is to British animation what the **Goon Show** was to British radio and **Monty Python** was to television.



Inherent in his work is the surreal and anarchic aspect of British humor. Bob, who occasionally moonlights as a comic actor, has in fact been a bit player for both the **Pythons** and the **Goons.** He also had an ambition to be an easel painter, in the style of Gaugin or Matisse, but animation has turned out to be his true calling. In this art without limits he can paint and design, and at the same time be his own one-man show, satisfying his acting needs.

Godfrey is a raconteur with many stories to tell. What it was like to work with the Beatles on **Yellow Submarine**...to haggle with British censors over the final cut of **Instant Sex** and **Kama Sutra Rides Again**? To have Kama Sutra chosen by Stanley Kubrick for release with **Clockwork Orange**? To help invent a beloved cartoon cat? He might even tell you what possessed him to make a biography of engineering genius Ishmel Brunel –as a 30 minute animated musical.

I met Bob in London in 1991. I'll never forget the first time I walked into his Kings Cross Road studio. On the walls were cels from his award-winning children's series **Henry's Cat**. I was struck by Bob's marvelous drawing style: beautifully bold, vigorously alive and hilariously funny. I was also touched by his interest in the drawings and story ideas I was pitching to the BBC. He took me by surprise with an immediate offer of help. How would I like him to turn out an animatic for me? I could pay him back at my leisure. I accepted with tremendous gratitude. What was it like collaborating with Bob? How did the whole enterprise work out? If readers are interested, I can tell about the whole wonderful experience in another article.

Although Bob was born in Australia in 1921, his parents were British and he grew up in England. In 1950, he got his first animation job in London with the W.M. Larkin Company, which specialized in industrial films. His boss, Peter Sachs, was influenced by the Bauhaus style. "It was practically a condition of entry," says Bob, "that you had to hate Walt Disney".

In the mid-50s, Bob started Biographic Films with some friends. He made his first short, **Watch the Birdie**, which won a Ten Best Award in 1956. His two best known films from that time were the 1958 **Polygamous Polonious**—a very funny sex film—and 1959's **The Do It Yourself Cartoon Kit**, a great spoof on the more frustrating aspects of creating animation.

Know Your Europeans

In 1965, Bob formed his own company, **Bob Godfrey Films**, so he could be independent. The films made there fall into three categories:

- Children's films, including his successful early 1970s children's series **Rhoobarb** and 1982's **Henry's Cat** (it ran in the US on Showtime in the early 90s). The cat character was the idea of Bob's longtime collaborator, writer Stan Hayward.
- Sexual parodies: **Henry 9 to 5** (1969) **Dear Margery Boobs**, **Kama Sutra Rides Again** (1971), **Dream Doll** (1979), **Instant Sex** (1980) and **Bio-Woman** (1981).
- Historical pieces that incorporate live action techniques: **Great** (1974), the Oscar-winning musical about a brilliant British engineer, and **Revolution** (1989), which celebrates —and satirizes—the French Revolution on its 200th birthday. Among the classic scenes lampooned: David's austere portrait of Marat, murdered in his bath. In Godfrey's hands, the martyred revolutionary looks anything but dignified.

For me, the most compelling are the sexual parodies. Both poignant and funny, the plots often revolve around the unattainable desires of a sad, middle-aged man, an overweight, Chaplinesque figure. In **Henry 9 to 5** the man spends his day at the office engrossed in erotic dreams. By the time he arrives home, he's too tired to respond to his wife's sexual advances. On that film, Bob says, "we were having a bit of fun with the censor, John Trevelyan. He saw the film twice, he liked it so much." **Dream Doll**, which was nominated for an Oscar and a British Academy Award, tells the story of a lonely man who becomes emotionally attached to his blow-up sex doll. Its finale is a send-up of **The Red Balloon**, in which a flotilla of Dream Dolls ascend into the sky. While US and British response were favorable, "the French didn't like it at all," Bob says.

"We were satirizing one of their great classics."

Bob's love of dance and music can be seen in many of his films. **Revolution** (1989), commemorating the anniversary of the French Revolution, includes some unusual variations on the Can-Can. In the Oscar-winning **Great** (1974), lines of sailors dance in the style of old Hollywood musicals. **Henry's Cat, The New President** (1985) has some funny live action clips from 30s musicals.

Now in his seventies, Bob Godfrey is still producing. In 1993, his film Small Talk was nominated for an Oscar. When I met Bob in 1991, he was working on **Waterhog**, a film for Norwegian TV. I was taken by the story of a captured waterhog who is forced to perform in a circus. When he escapes, he's mistaken by a woman for her husband. Eventually, he finds his way home to his girlfriend.

Films to be screened:

The Do it Yourself Cartoon Kit

Great

Revolution

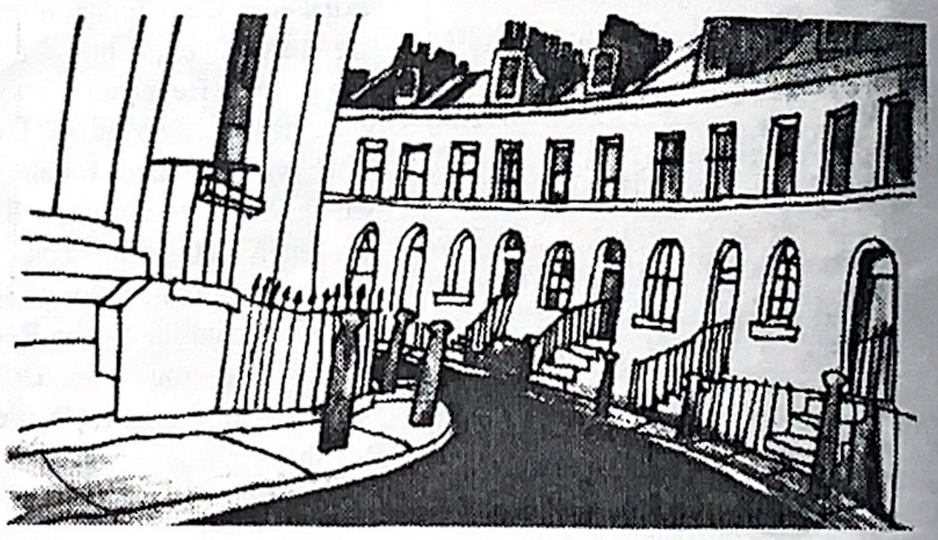
Henry's Cat, The New President

Small Talk

Henry 9 to 5

More recently, Bob worked with John Halas on **Know Your Europeans** (1994) for the European Common Market. In 1996, he made another film, **Kevin Saves the World**, about a non-achiever boy who becomes an achiever. This year, he's been working on **The Many Deaths of Norman Spittal**. One episode was shown on MTV in October. In this dark and funny story, Norman Spittal dies about 150 horrendous deaths only to keep coming back.

Bob also teaches animation in Southampton, Norwich and The National Film School in the UK and in Vancouver, BC. This month, he's being honored with a week-long retrospective in Espinho, Portugal. On October 16th, he was given a lifetime achievement award at **The Everyman**, London's oldest cinema.



Small Talk, (1993)

David Ehrlich

ASIFA-INTERNATIONAL UPDATE

Annecy Fest flouts ASIFA rules: how should we react?

In 1961, when ASIFA was founded in France, one of its primary functions was to come up with Rules for animation festivals, the first of which was in Annecy. Since then, the Rules have been moderately revised several times, always by mutual agreement of all the festivals involved. The Rules "are set to protect the rights and interests of the filmmaker, to support the continuous development of the art of animation, and to help festivals be worthwhile events."

ASIFA's festival responsibilities include publicizing; encouraging submission of films; helping organize retrospectives, seminars and other events; reviewing and discussing these festivals in ASIFA publications; and providing a confidential report to each Festival's director at the end of their event.

The most valuable advantage of ASIFA patronage is the added credibility festivals have gained with sponsors, governmental organizations and filmmakers around the world.

In return for these benefits, the patronized Festival must adhere to Rules which are mutually agreed upon. These Rules were set up to protect filmmakers against exploitation and unfair practices, and to assure the best possible venue for their work. I'll discuss more Rules in future articles, but these are the three relevant to this discussion:

- ASIFA will not patronize more than two Festivals each year on one continent.
- The calendar adopted by ASIFA will take into account the dates on which the traditionally existing Festivals are held: Annecy, Zagreb, Hiroshima, Ottawa, KROK.
- There will be an interval of at least four months between each Festival, except in the case of Festivals held on different continents, and except if two Festivals agree to closer dates.

All of this was requested by the Festivals so that they would not be in direct competition with one another; so that each could thrive in its own identity; and so that filmmakers who could afford only a few prints would be able to send a print to any ASIFA patronized Festival and receive it back in time to send it to the next.

The first ASIFA Festival, Annecy, insisted on these Rules from the very first. As each new Festival emerged and requested ASIFA patronage, it had to abide by this structure. That is why, for many years, two Festivals held in June on the same continent, Annecy and Zagreb, have alternated odd and even years. When a short-lived Festival was begun in Varna, Bulgaria in the early 80s, they agreed to hold it in late autumn, five months after the Annecy Festival in June.

All was in relative balance until the Annecy Festival unilaterally decided last month to hold their International Animation Festival every year. Their Festival will be held in May 1998, less than two weeks before the Zagreb Animation Festival. This timing threatens to diminish the attendance, the number of films sent, and the chances of

sponsorship of the Zagreb Festival, which struggled valiantly to survive all through the war years as a serious festival committed to the art of animation.

Those of you who attended Annecy '97 saw that the Festival has grown far beyond the capacity of theaters and available hotel rooms, and that the great number of films submitted meant that only one out of ten could be selected for screening. It seemed logical to the Festival organizers that they become an annual event, making each event more manageable. They were apparently not willing to modify Annecy '98 "off-year" to be a different event, specializing in TV films and the MIFA (Market). This kind of modification would have lessened the negative impact on Zagreb.

Annecy has made their decision, based on their own needs. We have asked the other ASIFA Festival Directors to send us their opinions as to whether the Festivals should still have a patronage relationship with ASIFA; if so, whether it should change, whether our Rules should change to adapt to changing (more commercial) circumstances, and what action ASIFA should take on Annecy's decision. The Executive Board will study these opinions, hold fax-discussions, and decide on the action that best protects and furthers the interests of filmmakers and ALL animation festivals. Hopefully I'll be able to give you those results in the next column.

Even with this rather limited background, do you have a strong reaction one way or another? Do you feel, "the more Annecy festivals, the better the chance of my film being selected; ASIFA should adapt and patronize ALL animation festivals"? Or do you feel, "I want to increase the chance of survival for a less commercial festival like Zagreb and think you should maintain the Rules." Will you send your film to Annecy '98, even if the festival is not patronized by ASIFA and may not offer the same protection? Will you have enough prints to send to Annecy, Zagreb, Hiroshima and Ottawa? As I have no budget to return phone calls, please fax me at 802 234 5401 or email David.Ehrlich@dartmouth.edu.

All was in relative balance until the Annecy Festival unilaterally decided last month to hold their International Animation Festival every year.

Anny Mator *by howard beckerman* **to be continued...**

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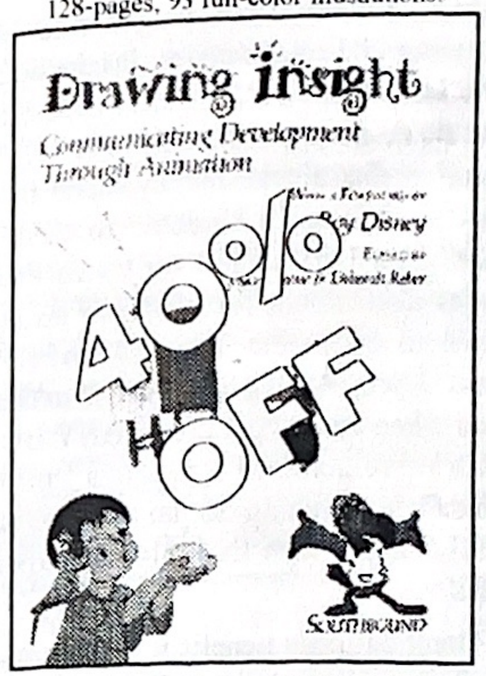

FOR ASIFA MEMBERS

Hardcover copies	$30 (instead of $50) - postage paid
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This unique anthology takes a broad look at the power of animation to communicate positive social and health messages to audiences worldwide.

Contributors include:

John Canemaker	Independent animator
Michel Ocelot	President, ASIFA International
Michael Sporn	Independent animator
Sayoko Kinoshita	Director, Hiroshima Animation Festival
Geraldine Laybourne	President, Disney/ABC Cable
Francine Desbiens	National Film Board of Canada
Bruno Edera	Television Suisse Romande

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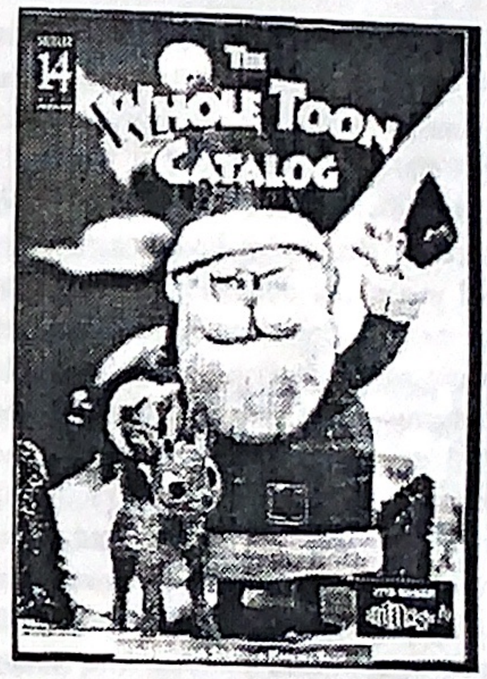
(Thanks to UNICEF's Deborah Reber for this item)

THE NEW CATALOG



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ASIFA-SF President Karl Cohen's **Forbidden Animation: Censored Cartoons and Blacklisted Animators** came out in October. Karl has been promoting the book by hosting screenings featuring many of the films discussed in the book. The 1st **Forbidden Animation** film program was at the Portland Art Museum's NW Film Center in October. Three screenings in SF/Berkeley area theaters are planned for in November. When Cohen will bring the screenings east is anybody's guess, but in the meantime you can order the book from McFarland Press at (800) 253-2187. *(Thanks to Janet Benn for this item.)*

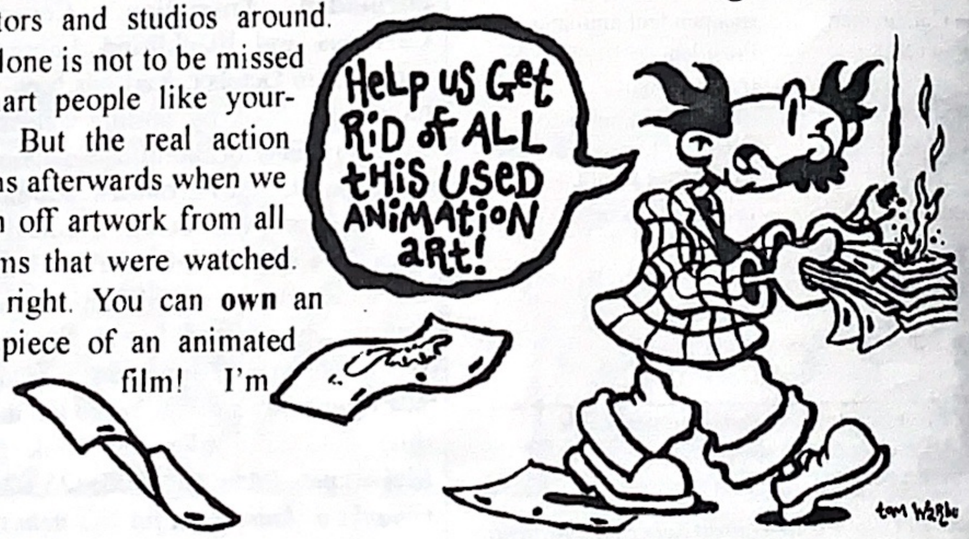
Listen, Listen ...to the Auctioneer!

You think it's easy being on the ASIFA EAST Executive Board? Well, it is for me. But sometimes even I get put to the test and I just wanna run away and pretend that I've never heard of **The 1997 ASIFA-East Used Animation Art Auction**! Remember how last month I told you about our **overstocked** warehouses, and President Linda Simensky saying we gotta get rid of ALL that old animation art to make way for the new 1998 animation art? Well, we on the executive board have been working around the clock to empty out these warehouses and prepare for a colossal auction where YOU, the educated consumer, get to bid on this fine, name brand animation art and take it right on home. Yeah, great for you. But we on the board are exhausted. President Simensky has revoked all of our super, special ASIFA East privileges and perks until all this art is gone. So let me spell it out to you one more time.

Next month, we're all gonna get together and screen some of the greatest animated films by some of the greatest animators and studios around. That alone is not to be missed by smart people like yourselves. But the real action happens afterwards when we auction off artwork from all the films that were watched. That's right. You can **own** an actual piece of an animated film! I'm talking artwork from people like Mo Willems, J.J. Sedelmaier Productions, The Ink Tank, MTV's Daria, Blue Sky, and that's not even the half of it! Did I mention that all the money made from this auction goes directly to ASIFA East? You LOVE that! So watch these pages next month for where to go and when to get to the **The 1997 ASIFA-East Used Animation Art Auction**. And when you do get there...BUY BUY BUY! We gotta get rid of this stuff or Linda's threatening to take away our ASIFA East Plush Executive Bathroom keys.

Attention: This benefit is serving as a fund raiser for ASIFA East and as a chance for people in animation and those who dig it to afford animation art.

Please, no dealers. Head of ASIFA East Security Jim Petropoulos has promised severe punishment for those dealers found lurking about the premises. For information and artwork donations please call Tom "Everything MUST Go" Warburton at 212 253 8507 or GoddamTom@aol.com.



Art of the Hubleys at MOMA

There will be a comprehensive retrospective of the animated work of the New York-based artists Faith and John Hubley at the Museum of Modern Art this winter. Faith Hubley first began making independent films with her late husband John, when they collaborated on **Adventures of an *** in 1956 for the Guggenheim Museum. The Hubleys made several award-winning films, including **Moonbird**, which won an Academy Award for Best Animated Film in 1959, **The Hole** (1963), **The Hat** (1964), **Windy Day** (1967) and **Cockaboody Followed** (1973). Since her husband's death in 1977, Faith Hubley has continued to make films that expand the plastic potential of the medium and deal with social ideas in new and provocative ways. The exhibition opens with the world premiere of Hubley's most recent animated work. Organized by Charles Silver, Supervisor, Film Study Center. *(Thanks to Bill Lorenzo for this item.)*

31st Annual NY Expo of Short Film and Video

NY Expo events of special interest to ASIFA members:

The Women in Film and Video program on November 19 7 to 9:30 pm, includes **Seers and Clowns** by Faith Hubley.

Animation Program
November 21 6 to 7:45 pm
Burger Noir by Seth Feinberg
Dinner for Two by Janet Perlman
The Midnight Carnival by Aaron Augenblick
Dream Quilt by John Serpentelli
Unbearable Being by Colin Barton
El Heroe by Carlos Carrera
How Wings Are Attached (to the Backs of Angels) by Craig Welch
Hisao by Masahiro Sugano
La Salla by Richard Condie
Space War by Christy Karacas
Man's Best Friend by Ben Gluck
Division by George M. Nadeau
The Girl with Her Head Coming Off by Emily Hubley.

ASIFAEAST Nov-Dec97

Tues	**Nov 11**	6:30pm	**Women in Animation** Steering committee meeting	**MTV,** 1633 Bway, (50 St) 31st Floor
Fri	**Nov 21**	6:30pm	**ASIFA-East** screening: **Films of Bob Godfrey**	**Tisch School of the Arts, NYU,** 721 Bway Rm. 006 (basement)
Mon	**Nov.24**		**Deadline for December Anymator**	**☎ 212 989-4369** Fax **691 9121** email AlphaneMoo@aol.com
Fri	**Dec 12**	6:30pm	**ASIFA-East** screening: **"Col." Tom Warburton's Animated Auction**	**Tisch School of the Arts, NYU,** 721 Bway Rm. TBA

Dec97 Film Festivals Jan98

Deadline	Festival or Organization	Contact Information
12/1/97	**Montreal International Short Film Festival**	~~514 285 4515~~ 514 285 2886
12/1/97	**International Animation Festival Cardiff**	Joachim Kreck 011 44 171 494 0506 011 44 171 494 0807
12/1/97	**Internationales Trick-film Stuttgart**	Robin Bauer 011 49 711 262 2699 011 49 711 2624980
12/1/97	**Santa Barbara Film Festival**	805 963 0023 805 962 2524 filmfest@rain.org
12/1/97	**Nat'l Educational Media Network's Educational Media Competition**	510 465 6885 510 465 2835
12/15/97	**South Beach Film Festival**	305 448 5655 303 882 1920 film@itinet.net
12/19/97	**Semana de Cine Fantastico de Malaga**	Ramon Reina 011 34 52 359 234
1/1/98	**Arts Extension Services** Amherst, MA	Cherie Martin 413 545 2360 413 545 3351
1/2/98	**Annecy Festival d'Animation** France	011-33-50574172 011 33 5067 8195
1/5/98	**Tampere Short Film Festival** Finland	011-358-31-2196-149 011-358-3-213-0034- 011-358-31-223-0121 film.festival@tt.tamper
1/7/98	**NY Underground Film & Video Fest** New York City	212 925-3440 festival@nyuff.com
1/10/98	**Los Angeles Independent Film Festival**	Robert Faust 213 960-9460
1/12/98	**San Francisco Int'l Film Fest**	415 929 5016 415 921-5032
1/31/98	**Aspen Shortsfest**	Laura Thielen 970 925-6882 970 925-1967
1/15/98	**Dublin Film Festival** Ireland	David McLoughlin 011-353-1-679-2937 011-353-1-679-2939
1/15/98	**East Kilbride Animation Festival** Scotland	Aine O'Halloran 011-353-1-679-2937 011-353-1-679-2939
1/15/98	**Washington DC Int'l Film Fest**	202-274-6829 202-274-6828
1/15/98	**Oslo Animation Festival**	011-47-2220-6041 011-47-2220-6111
1/17/98	**Philadelphia Fest of World Cinema**	Linda Blackaby 215-895-6593 215-895-6562
1/19/98	**New Directors/New Films**	212-875-5628 212-875-5636
1/31/98	**Atlanta Film & Video Festival**	404 352 4254 404 352-0173
2/1/98	**Cine Golden Eagle Film & Video**	202 785 1136 202 785 4114

One last word from your Editor...

Mark Segall
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phone 989 4369

Anastasia will be released in theaters in New York on November 14, with a nationwide (U.S.) release set for November 21. If you would like to review the Don Bluth/Gary Goldman animated epic, please contact me. I'm also looking for two people to write about Comedy Central's **South Park**—someone who loves it and somebody else who really hates it